ISSN 0033 8672

THE RAGTIMER

SEPTEMBER-OCTOBER

1984

PUBLISHED BY

THE RAGTIME SOCIETY

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UNDER YOUR HAT

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is a non-profit corporation having the following objects;

To preserve classical ragtime music and to pursue such other activities as shall serve to maintain and develop interest in classical ragtime music and music related thereto.

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Readers of this publication frequently tell us they would like to see background articles telling them more about individual ragtimers. If you've noticed, we have been doing that (e.g. Max Morath, Dick Hyman, Charles Davis), and we intend to continue doing so.

In this issue, we learn more about a young woman whom The New Yorker likes to call a "ragtime/stride dervish": Judy Carmichael. (Judy saw an advance copy of this issue's article by Jack Hutton a few weeks ago and said she thought it had captured both her playing and her style)

Let no one say that the Ragtimer is not in favour of recognizing the worth and accomplishments of women because we have more to share about Irene Giblin, the St. Louis woman ragtimer whose memory is being revived by Jean and Paul Huling. You'll see a photograph of a young, beautiful Irene Giblin inside this issue.

Where else would you find all this? Only in your faithful Ragtimer publication. Why not share it with two friends -- then ask them to join!

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JUDY CARMICHAEL

It all began with The Maple Leaf Rag!

By Jack Hutton

Close your eyes and you might be listening to the original recording of "African Ripples" a rarely played classic which the late 285-pound genius, Thomas "Fats" Waller, based on the style of his friend, Willie (The Lion) Smith. The opening left hand chords -- chromatic torture for the fourth and fifth fingers of most novice pianists -- are cleanly played. As you listen, it might even be that November day in 1934 when Fats recorded both "Alligator Crawl" and "Ripples" for two sides of a 78 rpm disc. (Fats wrote both tunes a few years earlier, plus "Clothelines Ballet" and "Viper's Drag", for Joe Davis in a cramped Tin Pan Alley studio. He recorded all four during the now-famous 1934 Victor session)

Open your eyes and you are looking at someone who resembles neither Fats nor the Lion. The sound is coming from a redheaded wisp of a pianist whose hands look only slightly larger than a package of cigarettes. Totally absorbed in the keyboard, she sings softly to herself. Occasionally, her head bobs to emphasize a two-handed chord. Her shoulders dip in time to upbeat sections. Unmistakeably, this artist is enjoying every note.

You're listening to Judy Carmichael, a two-handed pianist from the West Coast who has almost overnight gained entry to the elite circle of world-class stride pianists. (In case you don't know, that group could meet in a Volkswagen and still have room left over for two friends)

Who is Judy Carmichael? She got her first professional job (subbing for another pianist) just over a decade ago because she could play "The Maple Leaf Rag". Until three or four years ago, she was known mainly around Los Angeles, her home base. I had never heard of her until she arrived last April at the Cafe Des Copains (Toronto's impressive entry into the world of small piano rooms) with advance credentials as a ragtime/stride pianist who was filling in occasionally for Dick Wellstood in New York and getting rave reviews. I listened to her two nights then and taped a lengthy public service radio interview between Judy and Ted O'Reilly, CJRT's jazz host (in my opinion, the most knowledgeable jazz programmer in North America). I planned to carry something in the Ragtimer, based on Judy's ragtime roots, but delayed that until I could hear her once more. That chance came in October when she returned to packed crowds at Des Copains, and my wife, Cindy, and I talked to her between sets.

Close up, Judy Carmichael strikes one as a forthright, bright, likeable, determined individual who is relishing every moment of her sudden fame. I asked her about a quote in which she once said she didn't want to be known as a "revivalist piano player". "In part, I am a revivalist because I'm playing a lot of the James P., Waller and Morton tunes. But I think it's more accurate to call me an evolving jazz pianist because I'm listening to people like Tommy Flanagan today as well as Teddy Wilson and others. I'm learning and changing all the time."

The feminist label ("The world's only woman stride piano player"!) is one that she rejects with horror. "Would you have asked Dick Hyman that question?" was her response to a fumbling attempt to learn her age. "What has that to do with how I play the piano?" I hastily switched the subject to Ms. Carmichael's hand span (which turns out to be a double-jointed tenth).

While most reviewers have showered nothing but superlatives on Judy Carmichael, the stride fraternity (a sexist term which Judy has suddenly made obsolete) is still debating how her playing compares with her new peers. That's probably to be expected. It would be strange if someone who taught herself how to play did not betray gaps in her playing (after all, all her stride models were on the other side of the Rocky Mountains). I found in both April and October that Judy can vary within the space of two or three tunes from an enthusiastic Sunday afternoon player ("Jada", "I Ain't Got Nobody") to an authentic, take-charge stride player ("Carolina Shout", Mule Walk Stomp"). She has yet to get "inside" the chords of "Honeysuckle Rose" or "Jitterbug Waltz" in the manner of a Johnny Guarnieri (how many people ever do!) In terms of technique, Judy has a long way to go to reach the level of Dick Hyman or John Arpin (an impossible goal for 99.9% of us). On the other hand, as noted in the first paragraph, her ability to get the "feel" of classics like "African Ripples" far outweighs any of these small niggles. Her ability to sound like a Dick Wellstood or, occasionally, a Don Ewell (listen to Judy play "I'd Do Most Anything For You" on her first record), is phenomenal when one considers that both men had direct access to tricks and techniques of now-departed stride specialists whom they knew well. (I suspect this must be slightly annoying to someone like Dick Wellstood who could be pardoned for believing no one 20 years his junior could tap into that pipeline. It's like finding out that someone else has been using your library card!)

Had I voiced these fine points to any other listener at Cafe Des Copains, including my wife, Cindy, I suspect I would have been buried in a shower of buns. Judy's joy in playing is obvious to audiences who invariably respond with applause, affection and instant, undying loyalty (when Ted O'Reilly said during his interview he thought she played some tunes too fast, fans showed up the next four nights at Des Copains to defend "our Judy").

Is Judy Carmichael still a ragtimer? Reviewers invariably call her that, but I don't think the label matters a hill of beans. The "Maple Leaf Rag" undoubtedly played a small part in helping launch her career, and Judy still plays several ragtime numbers every night, but her personal mandate should be to evolve wherever her generous talents lead her. Regardless of that destination, I suspect that we in the ragtime family will always claim her as one of our own with a lot of pride and affection. Good luck, Judy!

NEXT: Here is a condensed transcript of the conversation between Judy Carmichael and Ted O'Reilly on April 21, 1984.

CONDENSATION of a CJRT interview
between Ted O'Reilly and Judy Carmichael
April 21, 1984

TED: Things are happening for you.

JUDY: Yes, very fast.

TED: What do you mean by "fast"?

JUDY: Well, it's one of those things where you work very hard and it seems as if you're waiting for different things to happen as you're pushing and pushing. And now I'm at the top of that hill and now I'm sliding down it very very fast. Everyone's calling.

TED: Let's get the obvious out of the way. If there is anything more theoretically macho and masculine in jazz than two-handed stride piano, I don't know what it is. Why do you play that kind of music as opposed to any other? It's really your specialty, isn't it?

JUDY: Yes, right now it is. I loved this music immediately and wanted to pursue learning it.

TED: Had you any sort of classical training?

JUDY: I had very little formal training. I took about two years of piano lessons after I was eight and I didn't like it. I kept quitting and going back. I wanted to play a fuller style, but couldn't improvise. I didn't have anyone around me urging me to listen to a lot of records, anyone who was inspiring me and teaching me how to play by ear. Then I heard some ragtime and liked it. It sounded so good right from the music. That was one of the reasons I started playing ragtime: it sounds so full, just the way it is. I started playing some rags, which led to a job. I auditioned with one piece ("Maple Leaf Rag"), and they hired me, not knowing I didn't know anything else. It was really quite humorous.

TED: Where was that?

JUDY: That was in Newport Beach, California.

TED: Is that your home?

JUDY: Yes. I was in college at the time as a German major. It was a summer job and someone said I should go down and play piano on this boat that toured the harbour. It was beautiful - actually, one of the nicest jobs that I've ever had in music. The pianist who needed me for a sub on his off nights couldn't play "Maple Leaf Rag" and thought I was phenomenal, so I learned a few more rags note-for-note. I didn't know what key they were in, I just memorized them. Then someone came in, heard me and suggested that I listen to Fats Waller. It was a logical progression, but I'd never even heard of him at the time.

TED: How old were you at this time?

JUDY: Nineteen. They brought in some Fats Waller and some early Count Basie and I went wild. I liked ragtime, but I loved stride. The first time I heard it, I said this is it! I started listening to it and teaching myself how to play by ear. I've been very fortunate. People have given me a lot of music. It didn't come from other musicians, because the other musicians I knew all played rock. On the job, I would meet people who would say, "My grandfather had this wonderful music collection and I know he'd want you to have it." They'd give me all these records or sheet music, and I'd teach myself from that. The more I played, the more people gave me things. As I got more educated, I went into the stores myself...

TED: You knew what to look for by this time.

JUDY: Exactly. But at first I didn't. California isn't like the mid-West, the east, Europe, here (Toronto) or anywhere where there is more interest in ragtime or early jazz. California is very rock/fusion, jazz/fusion. Bebop would be about as old as they go. There are a few people who play, but generally you'll hear them in ragtime societies like you have here. You don't find them in jazz clubs. There aren't real piano rooms in Los Angeles like the Cafe Des Copains. I didn't hear my first live performance of stride until a couple of years ago when I was already out on the circuit doing it.

TED: Who was that?

JUDY: Dick Wellstood.

TED: Well, you started pretty good then.

JUDY: Right! But apart from that it was from records.

TED: What was your feeling when you finally heard someone else doing it? Hearing a record is one thing, but you have no idea the energy that is in the music.

JUDY: No you don't, and it's very difficult. People always bring up the fact that I learned from records. What's difficult, as you say, is recreating that feeling -- that energy. You're not just listening to the notes, you're trying to create a whole feel. It was very difficult, especially not knowing how to play by ear, not knowing anything about harmony. It would have been a lot easier had I actually seen someone put those notes down and said -- aha -- that's how they do it. So by the time I finally heard someone, I had developed my own style. In a way that's good. I wasn't tempted to imitate anyone. It was a natural sifting process in that I would take only what had meaning for me. I never tried to recreate anything verbatim from records.

TED: In a way then, you're saying that ignorance is not only bliss, it's a good way to develop your own style because you don't know what you shouldn't do.

JUDY: I think so. The problem with a lot of young players who are music majors learning transcriptions...

TED: They're too well schooled.

JUDY: No, they're too narrow. If you go right to Charlie Parker and you don't know who went before him, you've missed a lot. You must know your source material in any subject. After all, you don't paint before you learn to draw correctly. I think I went right back to the

source. A lot of the older jazz musicians around now grew up as jazz was growing up, so they developed that depth. They were there in the beginning. Now, if a person just dives in and only listens to what's happening in the 1980's, he's not listening to the history that went before. I'm not saying I tried to learn things verbatim because I absorbed what had meaning for me after I tried listening to everything. One reviewer said after my first album that I obviously hadn't learned the correct voicings -- "correct" meaning exactly what Fats had used. I was thrilled because I didn't try to use his voicings. The reviewer had missed the point. In college, I took one jazz history course. They spent two sessions on what they called "early jazz" -- which was the 1940's. Then they went on from there. To me, that said it all. I went on listening on my own.

TED: You're going to be in the generation that is at the tail end of those who can go back to the original sources.

JUDY: Right, to people who are still around.

TED: The kids who are even thinking of this kind of music, by the time they get around to it, those sources are going to be gone. They'll only be able to learn from the wonderful players who are the second generation, a la Dick Wellstood.

JUDY: Right, and they came up in a little different environment, or a lot different environment. As you say, it's a second generation.

TED: It keeps becoming a slight dilution from the original. That is not to say that is of less value. It's just that it's not authentic.

JUDY: I'm playing on the same circuit now as your Ralph Suttons and your Dick Wellstoods, and people assume that I'm familiar with a lot of the music and the people that they have played with, which is the Pee Wee Russells and that whole crowd, which I haven't studied.

TED: Is it difficult for you to put together a repertoire? You say you're just starting to play some Jelly Roll Morton when you might think that you might attack that before Fats because he is a bridge between ragtime and stride. You're still sort of jumping around a bit aren't you in the enthusiasm of discovering it?

JUDY: Yes. It's nice being here at this time, because I can jump around, that it is 1984 and I can look around at all that is going on and not be forced to take a certain progression. It took me a few years, and I'm still going through it, before I realized that I can learn what I want to learn, and not think that I should be doing this or that.

TED: That's the classical approach, isn't it, that you must master the basic repertoire. Everyone learns the same things in their self-propelling deadness.

JUDY: That's not for me. For my own self-survival, I have to play what I love. Don't forget that if you're a soloist, you're on the line every moment. Every note is yours. It can be exhausting because there's no let-up.

TED: What are you working on these days?

JUDY: Oh -- lots of things. "Memories of You", I like that. I've been listening to a lot of Teddy Wilson lately. I've been fooling around with his version of "Liza", taking some things from that. Apart from that, I've been listening to a lot of things, not specific tunes so much as just absorbing. For example, I like the early Nat King Cole a great deal. Love his piano playing!

TED: Where is home for you, by the way?

JUDY: California, but I've been spending a lot of time in New York, living and playing there. Last year I was out of town more than 200 days. THis year, I'm travelling constantly.

TED: Do you find sometimes that people want to make a gimmick out of the fact that you're a woman playing stride piano?

JUDY: It's changed now, but I found it difficult for awhile. For example, some record executives I talked to about my first album didn't know how to deal with me when we met. I was so different from what they had expected on the phone. One fellow insisted I must be the producer, not the pianist. He kept insisting that I was so young. I'm sure other women find it the same in other businesses. Years ago, when I walked into a jazz club with a fellow jazz musician -- most of my musician friends are male -- people would automatically assume I was that musician's girlfriend when I was introduced. They'd hear I was a pianist and say, "Yeah -- hi," not taking it seriously. Now that I'm known, this isn't a problem. Being a new player on the circuit brings different problems. Every time I go to a place for the first time, they say, "Sure, she's a huge success in New York, in L.A., and here and there, but how will she do in OUR room?" I don't think they say that because I'm a woman but simply because I'm new. They've been used to the Ralph Suttons and the Dick Wellstoods for a long time. They've only had a year and a half to decide who Judy Carmichael is."

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FOONOTE: Judy has moved to New York City, but is still on the road all but a few weeks a year, dividing her time between Europe and North America. She may be touring South America in the spring.

MEET A YOUNG IRENE GIBLIN

It seems appropriate after an article on a 1984 woman ragtime pianist to share this collector's photograph of Irene Giblin, a woman ragtime composer whom we highlighted in the September-October issue of the Ragtimer (Irene Giblin: Ragtime Extraordinaire, by Jean Huling).

Jean Huling, who wrote the earlier article, sent us this photograph to compare with the portrait we used in the earlier issue. Our 1983 issue showed a striking looking lady in her late 60's or 70's; we are now looking at a beautiful young woman who wrote the nine published rags that Jean and Paul Huling have helped bring to the public's attention a half century later. (The first was "Chicken Chowder" in 1905; the last two were published in 1913)

For further information about Irene Giblin, write to her granddaughter, Pat O'Brien Hutton (no relation to the Ragtimer editor), 14425 Tealcrest Dr., Chesterfield, Mo. 63017, U.S.A., or to Jean Huling, 7797 S. Ridge, Madison, OH 44057, U.S.A.

RECORD REVIEW

by TEX WYNDHAM

Herwin 407 "Unknown Piano Rags", piano rolls, compiled and annotated by David A. Jasen

Selections and Composers: Side One -- Tek-Nik-Ality Rag, Arnold Johnson; Keen Kut-Ups, Armund Muth; Blooie-Blooie, Edythe Baker; Bees and Honey Rag, Les Copeland; Rackety Rag, J. Milton Delcamp; Perpetual Rag, Harry Thomas; Melodee Rag, Harry Stover; Dixie Kicks, Phil Ohman; Space Shuffle, Robin Frost. Side Two -- Little Bit Of Rag, Paul Pratt; Universal Rag, George Botsford; Evolution Rag, Thomas S. Allen; Black Satin Rag, Clarence Woods; Castle Doggy, James Reese Europe; Smithsonian Rag, Jonathan Jensen; Gulbransen Rag, Herb Willet; Misery Rag, C.L. Colby. The rolls on Side One are "hand-played" by the composers, except that "Space Shuffle" is performed by Robbie Rhodes. The rolls on Side Two are machine-cut arrangements.

Available from Herwin Records, Dalebrook Park, Ho-Ho-Kus, New Jersey 07423.

These rags are "unknown" to most ragtimers, other than player piano buffs, because, until the release of this excellent album, the only commercial appearance of most of them has been on piano rolls. This rarity in itself would attract most readers of this column, even if the platter didn't contain (as it does) works by such major composers as Copeland, Pratt, Botsford, and Woods -- and those names alone would sell the disc to all of you, even if the rags themselves were not (but they are) so superbly wrought. Side Two is, quite simply, one of the best rag sets on record, with tuneful catchy melodies, clever charts, well-chosen tempos, and irresistible rhythm, while Side One, though leaning toward keyboard acrobatics sometimes played a bit too fast, still has five solid winners among the nine. I can think of no better compliment to pay this fine collection than to say it introduced me to about a dozen top-drawer numbers we'd all be playing if they'd just been published in sheet music form.

Jazzology JCE-88 "Boogie-Woogie 8-To-The-Bar", piano solos and duets by Charlie Booty and Ben Conroy

Selections: Booty solos - Albert In Mind; K.C. On My Mind; Nashville Blues; Death Ray Boogie. Conroy solos - How Long, How Long Blues; Suitcase Blues; Jumpin' Pete; Albert And Pinetop. Duets - Pyrker's Special; Mr. Freddie's Been Here And Gone To Mecca Flat; One For Patrick; Good Morning Blues; Five O'Clock Blues; Honky Tonk Train.

Available @ $7.98 plus $1.00 per order in the U.S. or $3.00 elsewhere from Jazzology Records, 3008 Wadsworth Mill Place, Atlanta, Georgia 30032-5899

There is not a note of ragtime on JCE-88, but The Ragtimer can't fail to notice a new release by two ticklers who've been among the constant attendees and well-received performers at the Bash. If you've not heard much boogie and think it all sounds the same, you might well still like this disc because it is programmed to present as much variety as the medium allows -- Conroy's busier style contrasts nicely with Booty's more spare approach, with the duets adding yet a third tonal coloration, while the selections draw on a pretty broad spectrum of boogie sources, including Pete Johnson, Albert Ammons, Meade Lux Lewis, Pine Top Smith, Jimmy Yancey and Leroy Carr. Conroy's lonesome rendtion of "How Long, How Long Blues" is a highlight of the relatively laid-back Side One, while Side Two rides out with a number of rocking higher-pressure cuts, notably the pulsating "Good Morning Blues", Booty's juicy original "Nashville Blues" and the roaring "Honky Tonk Train". A worthwhile survey and essay of boogie woogie done with feeling and skill.

Jazzology JCE-87 "Ragtime Here And Now!", piano solos by Nurit Tilles

Selections and Composers: Raggedy Ann, Milk And Honey, Tangled Rag - James Tenney; Topflight Rag, Saturn Return - J.T. THomas; Roll Call Rag - Paul Epstine; The Anchoris Leland - Max Morath; Raggin' Rudi - William Bolcom; Diablo's Inn - Jonathan Sacks; Time Rag, Evanescence, Grand Central - Donald Ashwander.

Ms. Tilles is a "legitimate" pianist with an interest in modern-day rags and plenty of technique (despite an occasionally heavy pedal foot and a dash too much of the restraint one often gets from classical musicians who play ragtime) to bring to life these sometimes unusual and difficult works. Many Ragtimer readers will have some familiarity with Ashwander's material, three fine examples of which provide a peak point of JCE-87: "Time Rag" -- pianistic and rhythmic; "Evanescent", graceful and pastoral; and "Grand Central", a busy conglomerate of blues, jazz and rag. Tenney's three 1969 compositions have strong melodies and a Joplinesque flavour, Bolcom's bouncy "Raggin' Rudi" is enjoyable if not especially deep, and "Topflight Rag" struts right along. The other four are more lacking in focus and don't do a lot for me, but eight worthwhile new rags out of twelve ought to be enough to satisfy a ragophile who wants to keep current on what's been happening out there recently.

What would you play for a Queen?

Watch your mail for the 1984 Ragtime Bash issue of the Ragtimer which should follow this issue within a couple of weeks. Between now and then, think hard about this question: What would you play if someone asked you to perform in front of Her Majesty, Queen Elizabeth II? In our next issue, we'll provide two different answers to that question. First, Catherine Wilson will tell you exactly what she played when Queen Elizabeth visited Toronto recently. Secondly, Tex Wyndham will tell you what he would have played (think of all the ragtime tunes referring to royalty or to the names of royalty). Start preparing your list now to compare.

RAGTIME RUMBLES

By BILL McCROSTIE
Vice President
and Managing Director

ROSETTA LE NOIRE, founder and artistic director of the AMAS Reportory Theatre in New York, also an old friend and colleague of EUBIE BLAKE, whose tribute to Eubie, the AMAS Children's Theatre is indeed a monument to Eubie's memory, is working on an even more ambitious project, the Eubie Blake Theatre. What a wonderful idea!

And a Happy Birthday to Ragtime friend MAX MORATH!

Recently, while listening to JOHN ARPIN, ZELLA and I noticed an interested group standing near the piano, requesting rag after rag. John responded with a great selection of classical rags. The group, from a Polish tall ship which was anchored at Cornwall, Ontario, had come all the way to Toronto just to hear John. In conversation with them, they said that Ragtime was very popular in Poland. Before they left, they extended an invitation to John to visit Poland and do some Ragtime concerts.

Member J. BAGNALL writes to say he has 46 piano rolls for sale, including a large number of rags. Write to him at 2-656 O'Connor Street, Ottawa, Ontario, Canada K1S 3R8, for a list.

JOHN ARPIN is now playing at the King Edward Hotel in Toronto, Monday to Saturday, 8:30 p.m. to 12:30 a.m. A large group of local ragtimers, as well as Cy Richards from Cleveland, was on hand on opening night.

We had another great letter from STEVE HULL in Crete. Steve's letters are a joy (also a challenge to read).

A unique group in Toronto that includes a large number of Ragtimers, all of them Arpin devotees, decided that what John's home needed was a housewarming. So on Sunday, Sept. 16, about 40 of the faithful arrived unannounced at John's laden with food and drink and proceeded to have a wonderful afternoon. You can't beat good friends, good food, great music and a little oh-be-joyful.

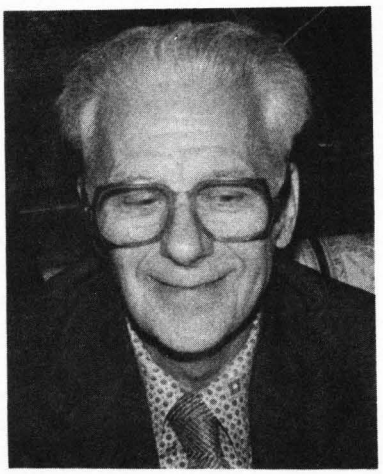
The NATIONAL SHEET MUSIC SOCIETY Newsletter in its September issue has an article from the St. Louis-Democrat concerning the restoration of the Scott Joplin Home at 2658 Delmar Boulevard in St. Louise which has been designated as a National Historic landmark.

Also of interest is an excerpt from the Northern Virginia Daily about MS. PATRICIA ANN CLEVELAND, editor of THE SHEET MUSIC EXCHANGE which has a world-wide distribution. For information, write P.O. Box 2136, Winchester, Virginia, 22601.

Two big events in the Toronto area in September saw Ragtimers up front. The visit by POPE JOHN PAUL (co-ordinated by Society member JOHN WIMBS) saw JOHN ARPIN playing in Midland, Ontario. Two weeks later, CATHERINE WILSON played during the visit to Toronto by QUEEN ELIZABETH.

And, finally, the RAINBOW GARDENS JAZZ ORCHESTRA re-opened at Gracie's Restaurant (Friday and Saturday nights, 508 Queen Street West, 416-363-4171) on Oct. 26th, with a large number of Ragtimers present.

SOMETHING DOING



By Elmer Renaud

Yes, Virginia, Ragtime lives on in hidden corners across North America and throughout the world! Read all about it in what is rapidly becoming the world's finest thumbnail guide to ragtime performers. (Performers can contact Elmer at 64 Hillside Drive, Apt. 207, Toronto, Ont., Canada M4K 2M4)

JOHN ARPIN Two chances a night to hear John! First at Club 22, the piano bar at Toronto's Windsor Arms Hotel, 5:15 p.m. to 8:15 p.m., Monday through Friday, then a few blocks southeast at the King Edward Hotel's Consort Lounge from 8:30 p.m. on. CONCERTS -- Nov. 25 (with Catherine Wilson), St. Dunstan's, 3152 Danforth Ave., Toronto, 8 p.m. (please note: concert was earlier scheduled Sept. 30); Oct. 5, Dundalk, Ont., 8 p.m.; Oct. 19, Cobourg, Ont., 8 p.m.; Nov. 4, Elliot Lake, Ont., 8 p.m.; Nov. 28, Sarnia Collegiate Institute of Technology, Sarnia, Ont., 8 p.m.

MEL COLLIE A frequent banjo performer at recent Bashes, Mel performs frequently around Toronto, usually at the Jack Russell Pub, 27 Wellesley St. East, Toronto. He has added a bass to his group, the Entertainers, (now banjo, piano, bass and drums) Immediate dates: Nov. 3, Nov. 17, Dec. 1-15- 31.

ROBERT R. (RAGTIME) DARCH -- Hotel Kramer, Malmo, Sweden, Sept. 10-20, 20:00-01:00; Restaurant Downtown Key Club, Universitetsgaten 26 (30 hours per week, flexible), Oslo, Norway, Sept. 24- Oct. 20; Royal Alexandria Hotel, Heleopolis, Egypt, Oct. 24-Nov. 12; Peponi Hotel, Lamu Island, Kenya, East Africa, Nov. 14-Dec. 5; Hlyhluwe Holiday Inn, Johannesburg, South Africa, Dec. 7 through Jan. 6, 1985, 5 days per week, 20:00-24:00

GEORGE FOLEY the youthful composer of the "Cleveland Rag" and a stand-out performer at many previous Bashes can be heard in the Cleveland area: East Side Mo's, Routes 306 and I.90, Mentor, Ohio --Tuesday and Thursday, 7:00 to 11:00, Friday, 8:30 to 12:30, Saturday, 9:00 to 1:00. Elbon Cafe, Cleveland Heights, Ohio, Wednesday, 8:00 to 11:00./

KERRY GOWER is the featured pianist/vocalist with the PAINT CREEK JAZZ SOCIETY at Nealee's on the Hill, Tiemkin Road, Rochester, Michigan, Friday and Saturday 9:00-1 a.m. winter hours (9:30 - 1:30 a.m., summer hours). The Saturday personnel includes Chuck Moss, trombone, Dave Tatroe, clarinet, Bill Bolle, bass, Rick Bryant, drums, and Kerry on piano.

WALT GOWER Plays clarinet at the Woodbridge Tavern, St. Aubin and Woodbridge, Detroit, Michigan with St. Aubin Street Ramblers every Saturday and alternate Fridays (9:30 p.m.-1:30 a.m.). Bob Milne plays piano Saturday nights; Linda plays the alternate Fridays (as noted below in SOMETHING DOING)

DAN GRINSTEAD a welcome and impressive newcomer at the '83 Bash, can be heard in the Seattle, Washington, area.

JEAN AND PAUL HULING (Sister Jean, the Ragtime Queen and Laundry Fat) Playing every Saturday, 9 p.m.- 1 a.m., Cleaveland Crate and Trucking Co. Restaurant, Cleveland, Ohio, with Ralph Cruegel's New Eagle Jazz Band.

GLENN JENKS is a must if you're visiting the Maine-New Hampshire area (why not call Glenn at 207-236-2789 to find where he is playing?) A sample two weeks: Oct. 11 - Fiddleheads, Farmington, Me., Oct. 12-13 - Camden Harbour Inn, Camden, Me., Oct. 23 - Forefathers, Kennebunkport, Me., Oct. 24 - Folkways Coffehouse, Peterborough, N.H., Oct. 25 - Warehouse, Portsmouth, N.H., Oct. 26 - Millyard, Manchester, N.H.

MOLLY KAUFMAN can be heard in the Denver area. (Send us your latest itinerary, Molly!)

JOHNNY MADDOX Playing at Il Porto Restaurant, 121 King Street, Alexandria, Virginia, Tuesday-Saturday.

MIKE MONTGOMERY Playing at the Dakota Inn Rathskeller, 17324 John R St., Detroit, Mi (near Woodward and McNichols) on Friday nights between 8 p.m. and 1:30 a.m. Mike is there most Friday nights, but call 313-867-9722 to make sure if you're planning a visit.

BOB MILNE Ramada Inn, Telegraph Road, Southfield, Michigan, solo piano, Monday through Thursday 5-8 p.m. (Also Dixieland Sunday brunch, 11 a.m.-3 p.m.)

Woodbridge Tavern, Woodbridge Street, Detroit, Michigan, Dixieland band, 8 p.m.-1:30 a.m. every Saturday night Linda Milne plays with the Dixieland band alternate Fridays, 9:30 p.m. - 1:30 a.m.(259-0578)

BOB AND LINDA MILNE Real Seafood Co., Portside Mall, Summit Street, Toledo, Ohio, 12:00-2; 5 p.m.-9 p.m., Sunday

NEW BLACK EAGLE JAZZ BAND (Pianist is Bob Pilsbury; Eli Newberger is tuba player and occasional pianist) Plays every Thursday, 7:30 -11 p.m. at Sticky Wicket Pub, Hopkinton, MA.

RAINBOW GARDENS JAZZ ORCHESTRA is playing Friday-Saturday nights at Gracie's Restaurant , as of Oct. 26 (508 Queen St. West, 416-363-4171, reservations advised for dinner) The group is booked for a Caribbean cruise out of Tampa, Florida, between Jan. 5-12, 1985. For details, write to Ric Giorgi, 172 Rushton Road, Toronto M6G 3J1) Concert: Toronto's Harbourfront, Sunday, Nov. 25 (concert in Peterborough on Nov. 23 cancelled)

SI RICHARDS Plays Wednesdays 7 p.m. to 12 p.m. and Thursdays 7:30 p.m. to 11:30 p.m. at Chung's Restaurant, 21080 Lorain Road, Fairview Park, Ohio 44126 (216-333-3070). Or you'll find Si on Friday nights at the Cleveland Yachting Club, 200 Yacht Club Drive, Rocky River, Ohio 44116 (216-333-1155) between 6 p.m. and 9 p.m.

BOB SEELEY Plays Tuesday to Saturday, 6:30 p.m. to 10:30 p.m., at Charley's Crab Restaurant, Highway 175 and Crooks Road, Troy, Michigan (a northern suburb of Detroit). Bob Seeley is in his 12th year at Charley's Crab Restaurant, which won't surprise Bash admirers of his ragtime, stride, boogie and blues styles. To confirm that Bob is playing call 313-546-4337 (home number)

CATHERINE WILSON Playing regularly at the Courtyard Cafe, Windsor Arms Hotel, Monday to Saturday, 7 p.m.-11 p.m., Oct. 22-27; Oct. 29-Nov. 3; Nov. 26-Dec. 1; Dec. 24-29. As noted above, she and John Arpin have a piano duo concert Sunday, Nov. 25th at St. Dunstan's Church in Toronto (Victoria Park and Danforth). DATE CHANGED FROM SEPT. 30th.

TEX WYNDHAM appearing with his RED LION JAZZ BAND the first Friday of each month, 9:30 p.m. to 12:30 a.m., The Haberdashery, 8th and King Streets, Wilmington, Delaware.

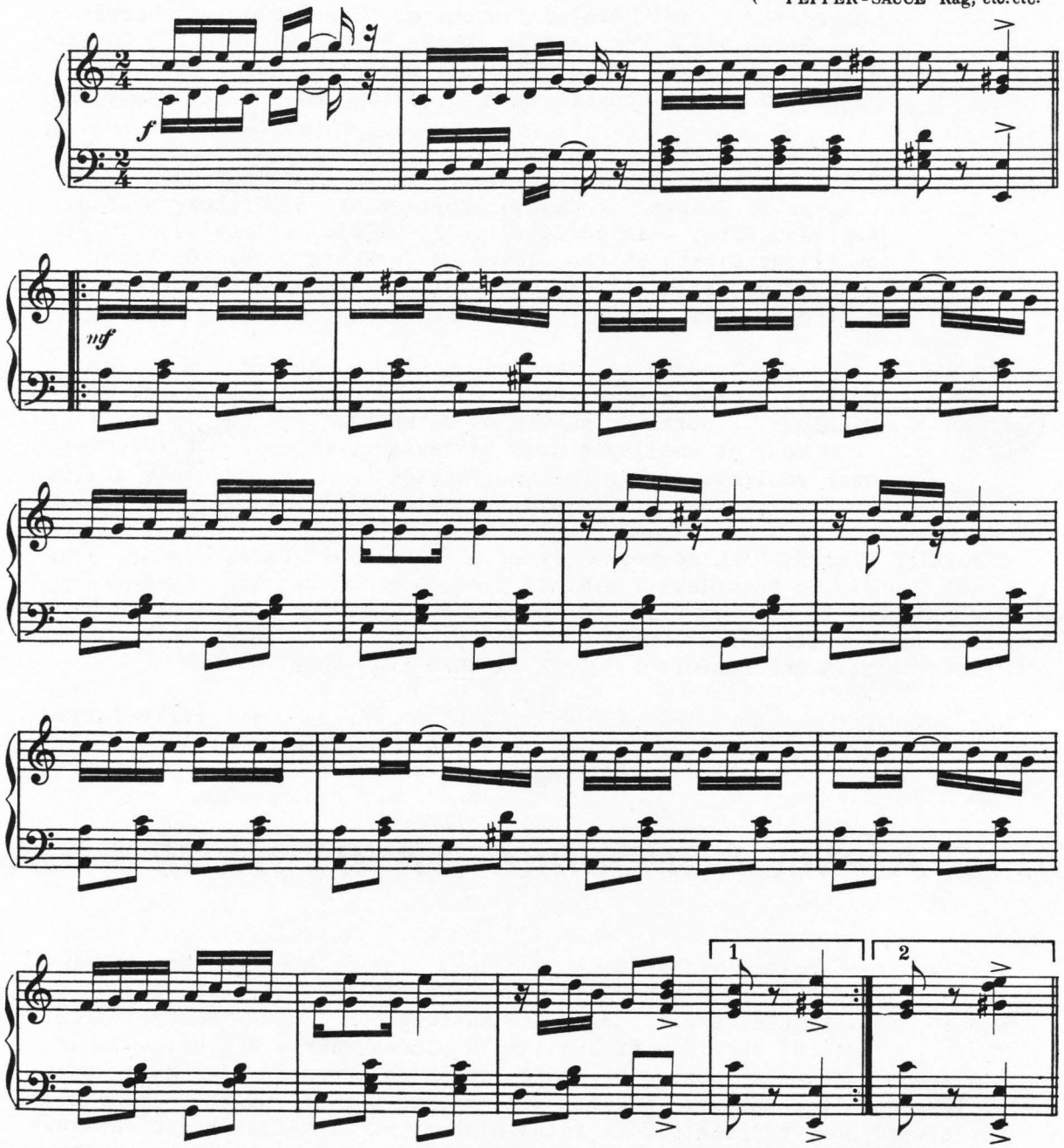
SCOTT JOPLIN HONOURED BY HIS HOME TOWN

Ragtime Society member Ben Conroy has sent us a newspaper clipping which reveals that it has been an uphill battle in Texarkana, Texas, to win public recognition for one of its most famous sons -- Scott Joplin. Thanks to a local Joplin buff and jazz musician, Jerry Atkins, you can now see a huge mural honouring Scott Joplin on the side of a music store in Texarcana's downtown. Earlier attempts to honour Joplin locally have not always been successful. A Texas historical marker in Bowie Park was vandalized and sat in a storage barn for a year before Atkins and others had it fixed up and reinstated. The building where Joplin and his family lived was torn down a long time ago (although his old school still stands). Today, there is a local debate over where Joplin was born, some arguing that it was in a nearby town. That doesn't matter to Jerry Atkins, who has almost single-handedly made Scott Joplin a famous person in Texarcana, Texas. (EDITOR: Let's hope we can thank Jerry Atkins in person at a future Bash)

CHILI-SAUCE

Rag

H. A. FISCHLER.

Composer of { "RASTUS" Rag "NIGGER TOE" Rag
"PEPPER-SAUCE" Rag, etc. etc.

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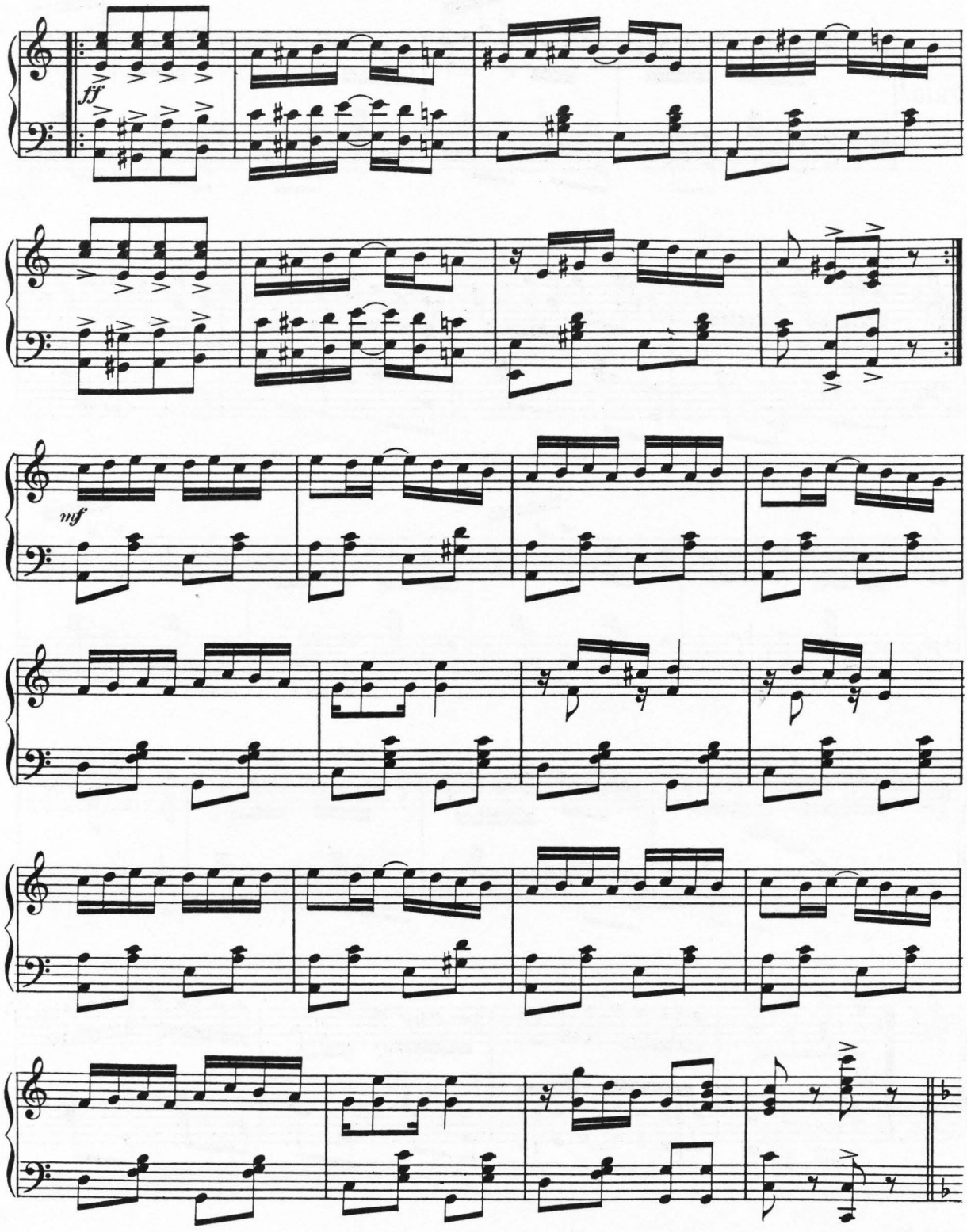
CAST YOUR EYES CAREFULLY OVER THE LIST OF INSTRU MENTAL HITS THAT MAKE UP

The Vandersloot Mand: & Guitar Folio No. 1

"A Southern Dream" waltzes.
"Triumphant America" march.
"Peace Conference" march.
"Hearts Desire" novelette.
"Heaven's Artillery" march.
"Repasz Band" march.
"Innocence" waltzes.

"Katunka" Intermezzo march.
"Spirit of Freedom" march.
"The Gay Cavalier" march.
"The Rifle Range" march.
"The Buffalo Flyer" march.
"The Palm Limited" march.
"His Majesty & the Maid" march.

"Park" Schottische.
"Under Southern Skies" waltzes.
"Heather Bells" Three-step.
"Manisot" march.
"Sunbeams and Shadows.
"Just at the Break of Day" march.
"Chocolate Creams" march.
"A Stray Sunbeam" Novelette.

Chili-Sauce = 4

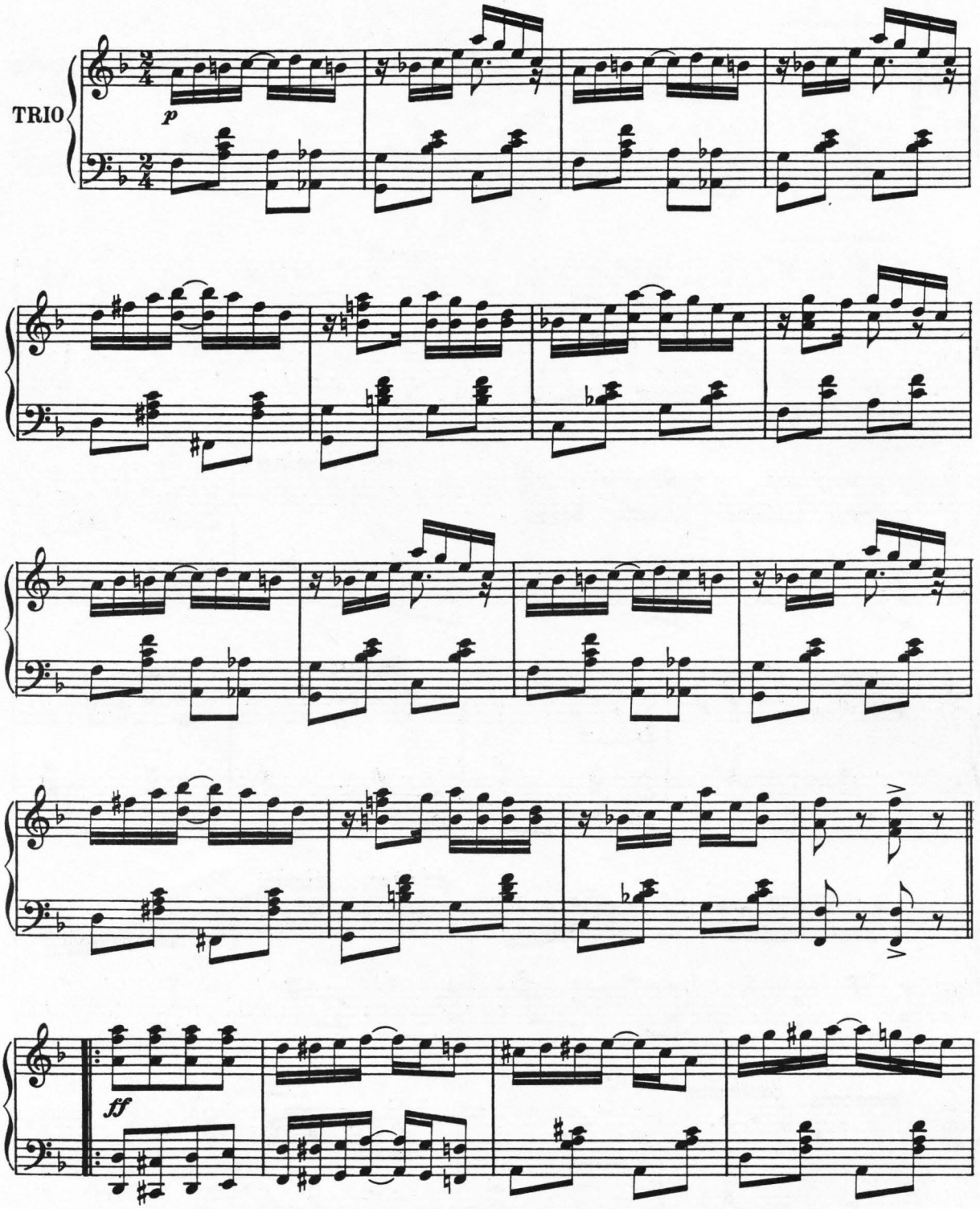
CAST YOUR EYES CAREFULLY OVER THE LIST OF INSTRUMENTAL HITS THAT MAKE UP

The Vandersloot

Mand. & Guitar Folio No 2

Parade of the Humming Birds. March & Two Step.
Nuptial Waltzes.
Merry Moments Quadrille.
Sun Flower Three Step.
Jolly Sweethearts Intermezzo Two Step.
The 74th Regiment Band March.
Tri-State March & Two Step.

Whispering Waves Waltzes.
Mid-Summer Waltzes.
Salute to Williamsport. March.
Vallamont Reverie.
Under The Palms Waltzes.
March-"Ole Huskie" Reel Medley.
"Cuban Independence" March.

King Of Good Fellows. March & Two Step.
Charity Ball Waltzes.
On the Firing Line March.
"Salute to America" March & Two Step.
Constitution March & Two Step.
Grenadier Guards March.
"Japan Triumphal March" Two Step.
The Joker March.

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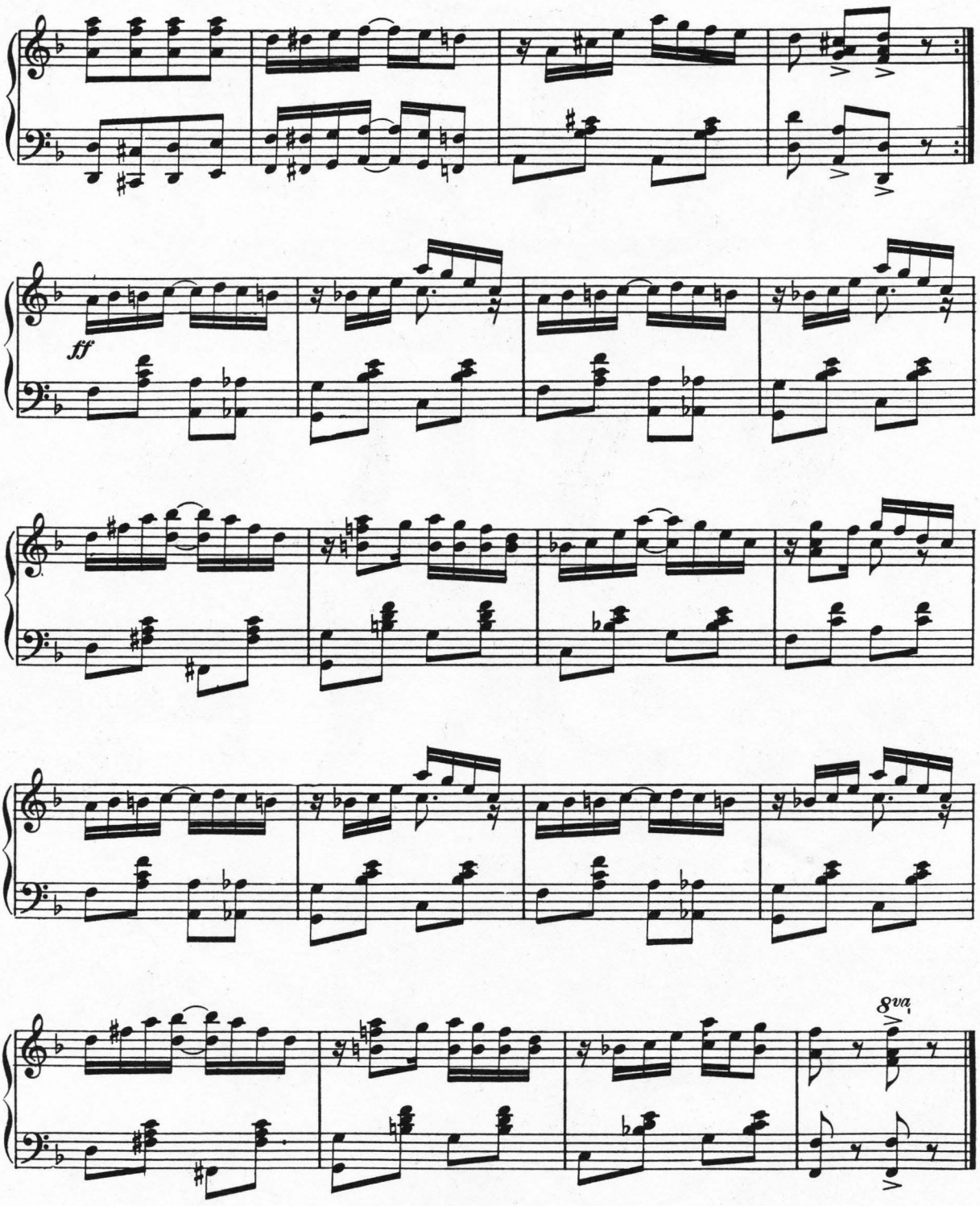
CAST YOUR EYES OVER THE LIST THAT MAKE UP

The Vandersloot

Mand. & Guitar Folio No3.

"The Four Kings" March Two Step.
"Southland" Waltzes.
"Baldwin Commandery" March Two Step.
"Nyla" Algerian Intermezzo.
"Susquehanna" March Two Step.
"The False Alarm" March Two Step.

"Limerick Girl" March Two Step.
"Orpheus" Waltzes.
"The Fire Worshippers" March Two Step.
"The Court Jester" March Two Step.
"Onèita" March Two Step.
"Moonbeams" Idylle.

"Jose" March Two Step.
"After The Cakewalk" Characteristic March.
"The Great White Throne" Semi-sacred.
"Ole Eph's Vision" Characteristic March.
"The Voice Of The Flowers" Valse Intermezzo.
"Only A Bunch Of Violets" Waltzes.

Chili-Sauce - 4

CAST YOUR EYES OVER
THE LIST THAT MAKE UP
The Vandersloot
Mand. & Guitar Folio No. 5.

"A Dream of The South" Waltzes.
"Alameda" Waltzes.
"Alpine Rose" A Flower Song.
"Amid the Roses" Waltzes.
"Apple Jack" ("some rag")
"A Rural Festival" Barn Dance.
"Associated Twenty Waltzes."

"Dream Of Autumn" Serenade.
"Empire Express" March.
"Fire Drill" March.
"Flashlight (The) March.
"Flower of The Nile" Waltzes.
"Four Jacks" (The) March.
"Four Queens" (The) March.

"From Ocean To Ocean" March.
"Garden Of Dreams" Serenade.
"Lucky Moon" Three-Step.
"Miladi Love" Waltzes.
"Playmates" March.
"Prince Imperial" March.
"Sounds of Love" Waltzes.
"The Twelfth Regiment" March.

CHILI SAUCE RAG

THAT APPETIZING

By H.A. FISCHLER
COMPOSER OF
"RASTUS" RAG
"NIGGER TOE" RAG
"PEPPER-SAUCE" RAG
ETC.

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